

# In the World of Music and Musicians



Helen  
Scoville,  
Pianist.



Hipolito Lazaro,  
Tenor.



Winogradoff,  
Baritone.



Nelson Illingworth,  
Song Recital.



Cecil  
Cowles,  
Pianist.

## A Discussion of the Merits And Value of Program Notes

Curious Annotations by a Press Agent; Philip Hale's  
Program Books; A Stupendous Program  
Note Minus the Music

By H. E. Krehbiel

The press agent who sent to the newspapers the announcement of an orchestral concert last week is evidently a fully convinced of the value of program notes as he is ignorant of their meaning. By program notes we mean, of course, the comments printed in programs (chiefly of symphonic concerts) or in pamphlets or leaflets which accompany the house bills. In the best of cases these notes contain interesting touching the character of the compositions to be played, the purposes of the composers as exemplified in the titles of the compositions or in the titles of the composers, or in the scores touching the things (poems, pictures, occurrences) which prompted them—inspired! is the word generally used—historical data, anecdote sometimes illuminative of the subject but frequently not, and brief technical analyses. In the kind last mentioned he material used in the construction of the works is sometimes printed—a careful procedure, since there is no way of describing a melody, or even melodic phrase which will bring it to the mind of a reader except the elineative (to the musically educated) and the reproductive (audible) to people in general. Programs thus annotated come to us from the principal orchestras of the country and all of them we find to be educationally valuable, though not all in the same degree.

We have seen much that is idle and worthless in publications of this order, and seldom anything diverting until he local contribution referred to reached us last week. We do not laugh at the writer of the notes because of a realization of the fact that a meant well but did not know either the English language or the needs of the occasion; we only marvel at the ignorance, audacity or carelessness of the press agent who tried to get them into the newspapers, obviously for the edification of the public or critics, or both. Here are the notes on four of the orchestral works set down in the program:

G. BURGMEIN: "Les Nymphes Dans les Bois." (First execution in America.)

G. BURGMEIN, author of several symphonic works, has ideated this characteristic piece after having been inspired by the reading of a story of a nymph in the forest.

R. WAGNER: "Gloken and Gralsene of Parsifal."

This piece is from the grand opera "Parsifal" which belongs to the pages most inspired that have ever been written.

A. NEPOMUCENO: "O Garatuja." (First execution in America.)

A. Nepomuceno is one of the most eminent composers of Brazil. This symphonic piece rewarded at the Exposition of Buenos Aires in 1910, reveals to us a great musician and the eminent composer.

The presentation of an author never heard here before is owed to conductor M. Michael Nicastro.

fully in trying to name the pieces which were to be played. One bit of information, of curious interest at least, both press agent and annotator neglected to give us. "G. Burgmeim," who "ideated" the second composition in the list, is in the flesh Mr. Giulio Ricordi, head of the famous publishing house by whose suzerainty (amply remunerated) we are privileged to hear the modern list of operas at the Metropolitan establishment. Why a clever Italian should disguise himself under a German pseudonym we have never heard. The relations between Burgmeim the composer and Ricordi the publisher must be ideal.

### Philip Hale's Program Books

Of all the American program books those prepared by Mr. Philip Hale for the Boston Orchestra concerts are the most welcome to the music lover, and it is a gratifying provision which makes them obtainable at the end of every season neatly printed in book-binders' boards. In two respects they are now quite perfect. They are too discursive to be read at a concert between numbers and the analyses which they contain do not set forth the themes in musical notation, though they are characterized (as to instrumentation, key, length or brevity, accompaniment, etc.) so as to be recognized when heard by any reasonably experienced and instructed listener. Still, as the books are not to be had until one is in the concert room (in Boston) or in the vicinity of Carnegie Hall (for circulation is denied it inside that place, which is sacrosanct to the advertisers in the house bill), the attendants at the Boston Orchestra's concerts must pick up their information about the music while in their chairs. To this end a short schematic arrangement would be more serviceable than pages of description. This would leave the best, because the most entertaining and instructive, parts of the pamphlets to be read and digested at leisure in the home circle.

We do not ride sedately with eyes on the main road when reading Mr. Hale's essays on the day's program; we are off with him in a carter on a hundred side-walk excursions gleaming pleasantly in a hundred fields tributary to the chief territory. Historical data are mingled with illuminative anecdote; titles suggest ingenious inquiry into things ancient and mythological, as well as modern and conventional. Metaphor does not suffice him. Should he have occasion to quote an allusion to the Hanging Gardens of Babylon we are sure of a delightful note on Nebuchadnezzar and his wife, Amytis, the longing of the latter for her native hills among the flat fields of Babylon and the means by which an indulgent husband, who invariably suggests only a Biblical king, turned into a mad vegetarian, and an operatic subject for Verdi. That's the way the fertile and inexhaustible mind of Hale works, and so, each of his books is a thesaurus of things related to music, a box giving out the odors of the aloes, and myrrh and cassia, and frankincense and spices, which have been the cargoes of the vessels which imaginative men have set afloat for centuries. Hale is not only a musical annotator; he is a reservoir, a repertorium, a promptuary, a treasury, an arsenal of facts and fancies of all kinds. Coming around to the point from which we started, Mr. Huneker, who mixes up

old Hiram's "ivory, apes and peacocks" in his books, says it was Mr. Hale who invented the term "passionate press agent."

There is a great deal of music in the world, good music, which was never designed by the composer to be interpreted in words—that is, in terms of thought—for which writers who are given to what Horace Greeley condemned as "too much damned fine writing" have supplied programs in explanatory program notes. Occasionally we meet such a note and greet it with pleasure because it seems really to have been evoked by the music. It awakens some of the emotions which accompanied the hearing of the music and comes within a canon of approval which Schumann laid down. The music written nowadays is practically all programmatic and much of it is harking back to its origin in that it is becoming materialistic and utilizing natural sounds, sometimes crudely (Richard Strauss's windmills, bleating sheep, the clock striking the hour when baby is to be put to bed and the cow-bells in the Alpine pasture), sometimes by mere suggestion. These things scarcely need analytical notes to identify them. They are the things themselves, no matter how much the composer may have affected to idealize them. But when music enters the metaphysical field (we mean when composers profess to have made it do that) then the slice-gates must be opened wide for attempts at exposition.

Ives "Essays Before a Sonata"

There are old-fashioned critics who think that all attempts at elucidation are vain in such cases because the composer is trying to make music transcend its powers, which reminds us that we have let months pass without comment on a book which in a sense is as unique as it is interesting and sprightly. It's a little volume of 124 octavo pages and professes to be a prefatory explanation to a pianoforte sonata. The author is Charles E. Ives. He calls the book Essays Before a Sonata, says that, combined with four pieces of pianoforte music which he calls a sonata, with an apology to the term, he has attempted to give an "impression of the spirit of transcendentalism that is associated in the minds of many with Concord, Mass., of one-half a century ago." He intended to print book and sonata (which has a title, Concord, Mass., 1843) together, but concluded that the volume would be too cumbersome. So we have the book without the music. Under the circumstances we feel justified in calling the collection of essays the most stupendous program note in existence. When the sonata is printed we expect to find its four movements labeled I, Allegro—Emerson; II, Scherzo—Hawthorne; III, Andante, the Alcotts; IV, Finale Allegro, Thoreau.

Inasmuch as the author does not seem to care to let us hear his music, or see it in the printed symbols, we are unable to derive as much comfort as we should like from his extremely candid and considerate dedication, which runs thus: "These prefatory essays were written by the composer for those who can't stand his music—and the music for those who can't stand his essays; to those who can't stand either the whole is respectfully dedicated." The essays are most engaging

in style and full of pith. We liked them immensely and gladly forego the music which they are supposed to illuminate. A sonata which should undertake today any of the things which Mr. Ives has so capably said in his book we could not contemplate or hear without a shudder.

Ellen  
Bumsey,  
Song Recital.

## AMONG CONCERT GIVERS OF THE WEEK

**Calendar for the Current Week**

**SUNDAY**—Carnegie Hall, 3 p. m., violin recital by Fritz Kreisler; 8:15 p. m., concert by the National Symphony Orchestra; Aeolian Hall, 8 p. m., violin recital by Nina Wulfe; City College, 4 p. m., Samuel A. Baldwin's free organ recital; Hippodrome, 8:15 p. m., concert by Winogradoff, baritone, and orchestra; Lexington Theater, 8:30 p. m., concert by Anna Fittzu, Cantor Woolf and Sacha Jacobson.

**MONDAY**—Carnegie Hall, 3 p. m., violin recital by Michel Guskoff; Aeolian Hall, 3 p. m., song recital by John Quine; 8:15 p. m., piano recital by Cecil Cowles.

**TUESDAY**—Carnegie Hall, 2:30 p. m., concert by the National Symphony Orchestra; 8:15 p. m., concert by the Philadelphia Orchestra; Aeolian Hall, 3 p. m., piano recital by Helen Scoville; 8:15 p. m., piano recital by Ralph Leopold.

**WEDNESDAY**—Carnegie Hall, 3 p. m., violin recital by Thelma Given; 8:15 p. m., song recital by Hipolito Lazaro; Aeolian Hall, 3 p. m., song recital by Helen Bumsey; City College, 4 p. m., Samuel A. Baldwin's free organ recital.

**THURSDAY**—Aeolian Hall, 3 p. m., song recital by John Campbell; 8:15 p. m., song and contra-bass recital by Jose Mardones and Antonio Torello.

**FRIDAY**—Aeolian Hall, 3 p. m., piano recital by Ninon Romaine; 8:15 p. m., song recital by Mary Mellich.

**SATURDAY**—Carnegie Hall, 2:30 p. m., second piano recital by Ervin Nyredghazi; 8:15 p. m., second violin recital by Michel Finastr; Aeolian Hall, 3 p. m., piano recital by Gabrielowitsch; 8:15 p. m., violin recital by Gabriel Engel.

ing in style and full of pith. We liked them immensely and gladly forego the music which they are supposed to illuminate. A sonata which should undertake today any of the things which Mr. Ives has so capably said in his book we could not contemplate or hear without a shudder.

### More Memories of Gerster

To the Editor of The Tribune.

Sir: May I be allowed to supplement the Tribune's interesting account of the brief operatic career of Etelka Gerster with some further reminiscences?

Of course this popular singer of thirty-five or forty years ago was heard here in a number of roles besides those mentioned in the obituary notice, among them being Linda di Chamouni, Rosina in "Il Barbiere," Elvira in "I Luriani," Marguerite de Valois in "Les Huguenots," etc. On December 9, 1878, she appeared at the Academy of Music as Edith Plantagenet in an Italian version of Balfe's posthumous opera, "The Talisman," the most ambitious of the Irish composer's many works for the lyric stage, the libretto being based upon the novel by Sir Walter Scott. Four years previously Christine Nilsson had sung the leading role in the initial London production, and the writer, while a very young man, attended a performance in the British provinces where the opera was given with a truly remarkable cast, including Therese Tietjens as Edith Plantagenet, the beautiful Marie Rize as Queen Berengaria, Italo Campanini as Sir Kenneth, Jean de Reszke (then a barytone, known as Signor di Reschi) as Richard Coeur de Lion, and Signor del Puente, later the popular Toreador

in "Carmen," in a minor role. Of these Signor Campanini and Signor del Puente were heard in the Academy production, which, generally speaking, was well received, the opening chorus, mirabile dictu, being encored! Does any one recall a similar occurrence at the Metropolitan?

One of the writer's most vivid recollections of Mme. Gerster is connected with her appearance at the Birmingham Triennial Musical Festival of 1879, to sing in Mendelssohn's "Elijah" and other works on the very spot where the composer had given the first performance of his oratorio thirty-three years earlier. Mr. Stimpson, a musician of repute in the English midlands, was the organist on both occasions. The Hungarian singer took the place customarily filled at that period by Mme. Albani (who had temporarily retired, following her marriage to Mr. Gye, son of the Covent Garden impresario), and her associates in the "Elijah" performance were Mme. Trebelli, Mme. Patey, Edward Lloyd and Mr. (now Sir Charles) Santley.

Few "old timers" who remember local operatic doings in the '80s will need to be reminded of the joint appearance of Adelina Patti and Etelka Gerster in "Les Huguenots," the former as Valentine, the latter as Marguerite de Valois. This was at the Academy of Music during the season of 1883-84, while Colonel Mapleson was manager. Almost at the same time Henry E. Abbey produced Meyerbeer's opera on the Metropolitan stage, with a cast headed by Christine Nilsson and Marcella Sembrich. At the Academy, Gerster, who was on her mettle, sang brilliantly. Valentine, however, was

not one of Mme. Patti's happiest efforts, though her glorious voice was still unimpaired, and the Metropolitan performance (which had the advantage of Italo Campanini as Raoul de Nangis) was generally adjudged the finer of the two. It was certainly much the longer, for it included the now almost forgotten fifth act, in which Nilsson and Tietjens had been accustomed to appear in London, but which Patti, who showed signs of fatigue after the great duet, well knew would cruelly over-tax her strength.

Antonio Torello,  
Contra-bass.

## Friends of Music Give Season's Plans

The Society of the Friends of Music will open its series of concerts on Sunday afternoon, November 14, in a program arranged by Harold Bauer. The society is no longer giving its concerts at the Ritz, which has for several seasons been too small for its audience, but will go to Aeolian and Carnegie halls, and this first concert will take place at the Curt Theater, in West Forty-eighth Street. The program will consist of piano and chamber works by Bach and his followers, and includes the first performance here of a Fantasia and Fugue by Bach for harpsichord with pedal keyboard, which Mr. Bauer has arranged for two pianos. The D major concerto for harpsichord, flute and violin will be played by Harold Bauer, George Harner and Vachon Jacobson.

The Detroit Symphony Orchestra will give the second concert of the series on Wednesday evening, December 8, at Carnegie Hall, being heard for the first time in New York. For the first time in New York, the orchestra will play the dual role of conductor and soloist.

The January concert, on the 15th, at Aeolian Hall, will be directed by Arthur Rodanzky, with a program which includes two works of recent interest, a concerto for clarinet and small orchestra by Busoni and Malipieri's "Grottesque." Since the latter composer will play the Pittsburgh Festival prize

concert, opportunities are more frequent to hear his other compositions. This concert will also enlist for the first time the services of the Friends of Music chorus, a small body of forty-five singers which is being trained by Stephen Townsend, of Boston.

On February 29 Arthur Rodanzky will play chamber and piano works at Aeolian Hall, a feature being the performance of Ernest Bloch's latest work, a sonata for piano and violin. The season will close on April 3 with an orchestral and chamber concert of Bach's works, the "Actus Tragicus" cantata and one of the Brandenburg concertos being the major portion. The series feels that the public has in sufficient opportunity of interest, a Bach's works, and it intends hereafter to devote part of its programs to presenting some of these in as intimate and perfect a way as it may.

### Boston Symphony Orchestra

The program for the first concert of the season by the Boston Symphony Orchestra at Carnegie Hall, on Thursday evening, November 4, will include Beethoven's Symphony No. 8, the so-called "Little Symphony," a symphonic fantasia on "Two Folk-songs of Anjou," by Guillaume Lekeu, prelude, chorale and fugue by Cesar Franck, arranged for orchestra by Gabriel Pierné, and Liszt's symphonic poem, Tasso.

## Programs of the Week

Sunday	Monday	Tuesday	Wednesday	Thursday
<p>Aeolian Hall, 3 p. m. Violin recital by Nina Wulfe:</p> <p>Chaconne.....Vittali-Charlier Concerto No. 2, D minor.....Wieniawski Nocturne, Op. 12, in E minor.....Chopin-Auer Minuet.....Fadewski-Kreiser Der Nussbaum.....Schumann-Auer La Capricieuse.....Schubert Scherzo, Op. 10, No. 3.....Schubert Malaguena, Habanera.....Sarasate</p> <p>City College, 4 p. m. Samuel A. Baldwin's free organ recital:</p> <p>Choral No. 3, in A minor.....Franck Prelude, "Lohengrin".....Wagner Regimental March.....Matthew Melodie, Caprice.....Schubert Symphony.....Schubert In the Chancel.....Schubert Evening Song.....Schumann Edith's Prayer.....Hodmann Sate Gubian.....Hodmann</p> <p>Hippodrome, 8:15 p. m. Concert by Winogradoff and orchestra:</p> <p>Overture, "Rienzi".....Wagner A Night on a Bald Mountain.....Moussorgsky Ballade of Tomsky, from "Pique Dame".....Tchaikowsky Ballade of Schizko, from "The Fire".....Tchaikowsky Caucasian Dances, from "The Fire".....Tchaikowsky Caucasian Dances, from "The Fire".....Tchaikowsky Caucasian Dances, from "The Fire".....Tchaikowsky</p> <p>Lexington Theater, 8:30 p. m. Concert by Anna Fittzu, soprano; Cantor Woolf, tenor, and Sacha Jacobson, violinist:</p> <p>Legende.....Wieniawski Spanish Dance No. 7.....Sarasate Caucasian Dances, from "The Fire".....Tchaikowsky Caucasian Dances, from "The Fire".....Tchaikowsky Caucasian Dances, from "The Fire".....Tchaikowsky</p>	<p>Carnegie Hall, 3 p. m. Violin recital by Thelma Given:</p> <p>Sonata, G minor.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin</p> <p>At 8:15 p. m. Song recital by Hipolito Lazaro, tenor:</p> <p>Sonata, G minor.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin Sonata, D major, Opus 10, No. 3.....Chopin</p>	<p>Carnegie Hall, 3 p. m. Violin recital by Michel Guskoff:</p> <p>Sonata No. 2, in B minor.....Chopin Sonata No. 2, in B minor.....Chopin Sonata No. 2, in B minor.....Chopin Sonata No. 2, in B minor.....Chopin Sonata No. 2, in B minor.....Chopin Sonata No. 2, in B minor.....Chopin Sonata No. 2, in B minor.....Chopin</p> <p>Aeolian Hall, 3 p. m. Song recital by John Quine:</p> <p>"Les Nymphes dans les Bois".....Burgmeim "Gloken and Gralsene of Parsifal".....Wagner "O Garatuja".....Nepomuceno "Les Nymphes dans les Bois".....Burgmeim "Gloken and Gralsene of Parsifal".....Wagner "O Garatuja".....Nepomuceno "Les Nymphes dans les Bois".....Burgmeim</p>	<p>Aeolian Hall, 3 p. m. Song recital by John Campbell:</p> <p>"Les Nymphes dans les Bois".....Burgmeim "Gloken and Gralsene of Parsifal".....Wagner "O Garatuja".....Nepomuceno "Les Nymphes dans les Bois".....Burgmeim "Gloken and Gralsene of Parsifal".....Wagner "O Garatuja".....Nepomuceno "Les Nymphes dans les Bois".....Burgmeim</p>	<p>Aeolian Hall, 3 p. m. Song recital by Ninon Romaine:</p> <p>"Les Nymphes dans les Bois".....Burgmeim "Gloken and Gralsene of Parsifal".....Wagner "O Garatuja".....Nepomuceno "Les Nymphes dans les Bois".....Burgmeim "Gloken and Gralsene of Parsifal".....Wagner "O Garatuja".....Nepomuceno "Les Nymphes dans les Bois".....Burgmeim</p>

(Continued on next page)